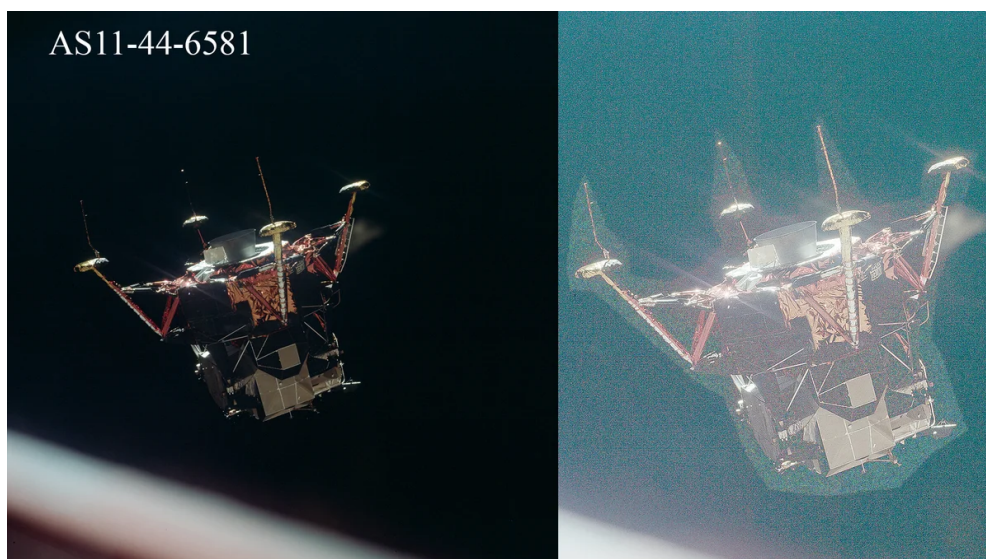


71. The flying ship in the movie "Golden Key" and the flying lunar module "Apollo 11". What do they have in common?

8-10 minutes

In the previous article numbered [69. "Apollo 11." There are 18 fake shots in just one cassette. How will NASA's defenders squirm?](#) we reported that on the official NASA website, masks around the lunar module were found on 18 frames at once. They are easily visible when the frame is brightened.

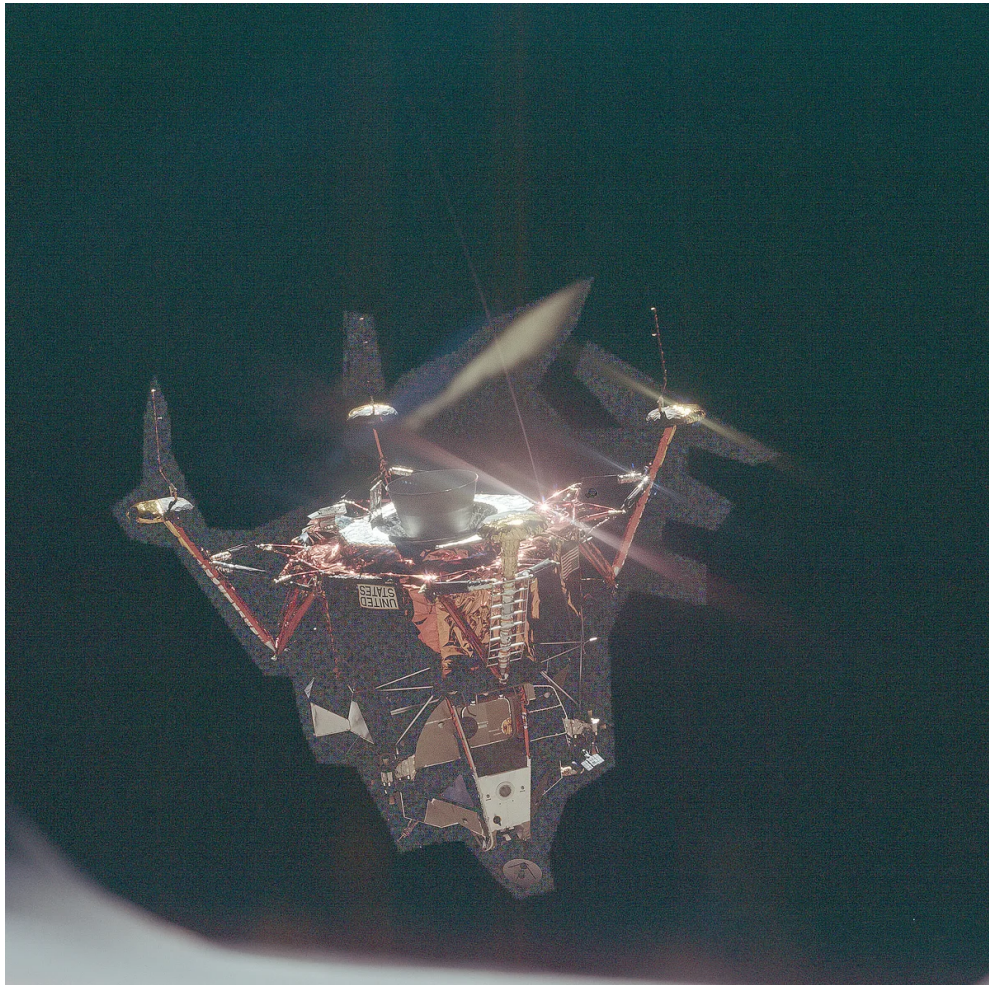


When highlighting the frame, a mask around the lunar module is noticeable

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It is clear that we have a combined shot, a montage of two shots. The lunar module from one frame is cut out and superimposed on another frame. At the same time, the graininess (noise) is very different inside the mask and outside it, which further emphasizes that when these frames were made (in 1969), two completely different images were combined.

As a rule, in all the images, the mask goes around the lunar module around, including 3 probes (see photo above), But the AS11-44-4576 image suddenly became an exception to this rule - one probe went beyond the mask.



Full AS11-44-4576 snapshot

Full AS11-44-4576 snapshot

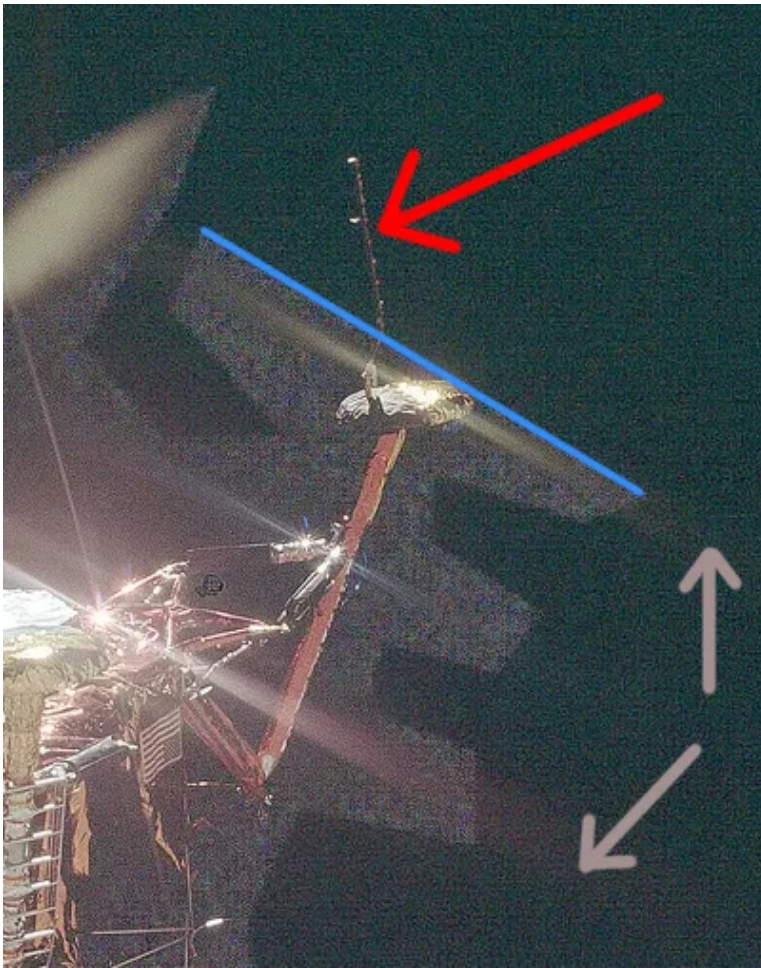


Photo fragment AS11-44-4576

Photo fragment AS11-44-4576

This drove the defenders of NASA, the so-called Mogs, into ecstasy. How, then, did the lunar module fit into the composite frame? It was not clear to them.

The last time I saw the same ecstasy and euphoria in a child was when I showed him, so that he would not get bored, a trick with ripping off a finger. Well, you know the answer to this trick - the finger will just bend imperceptibly. But the child who saw this trick for the first time was shocked and could not understand how it was done.

This is exactly the same state I saw in the comments of the "Moggs", they were shocked that they could not understand how this combined shot was made, and immediately began to demand that I immediately reveal the secret of the focus.



Max Max

И в очередной раз автор "разоблачения" проигнорировал неоднократно заданный, но очень неудобный для него вопрос.)) Если это была маска для пленочного монтажа, то каким тогда образом выпавшие за её пределы щуп и блики вновь оказались на итоговом изображении?

One by one, the Mogs demanded an answer from me.



Михаил Михайлович

Вы лучше расскажите, почему на некоторых фотографиях щупы ЛМ, а так же блики от опорных чаш выходят за пределы маски, а то льёте из пустого в порожнее.

How can I resist when asked politely? We'll have to reveal the secret of making combined frames. I, of course, understand that by doing so I can injure someone's fragile psyche. I remember the sudden tears of a child when, after a puppet show with Piggy and Stepashka, his parents took him backstage, and he saw that the puppets were controlled by adult uncles and aunts.

- They are not real! - the boy exclaimed in horror and began to cry.

Of course, Zen subscribers are tough people, beaten by life, but nevertheless I will be careful and I will start first the story with a flying ship in A. Ptushko's film "The Golden Key" (Mosfilm, 1939), and only then, when you are already mentally prepared, go to the Apollo 11 lunar module.

At the end of the film "The Golden Key", when Karabas Barabas is about to catch Buratino, he turns to the magic book for help.



Pinocchio asks for a magic book

Pinocchio asks for a magic book

A magic ship floats out of the book to help. The assembled residents greet him with applause. And only one soldier does not applaud. As if from surprise, he sat down on the ground, spreading his legs, his back to us, and almost does not move.



A magic sailboat emerges from the book.

A magic sailboat emerges from the book.

In fact, the soldier with his hat covers the sticks that support the ship underneath to create the feeling that the ship itself is magically moving through the air. One stick is covered by a black poodle, and the other is covered by a soldier. The ship moves "through the air" forward, behind the ship Buratino rejoices. We understand that a ship is a model one and a half to two meters long.

But then the ship slowly floats over the crowd of running people, and it seems to us already gigantic.



The ship flies further and hovers over the area. Several people, led by the captain, descend from the ship along the rope ladder.

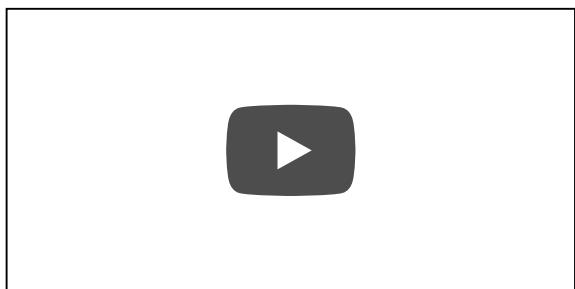


We see that this ship is just a giant colossus. But in reality, this is still the same layout, it is just that it is close to the camera, and people descending the stairs are quite far away.

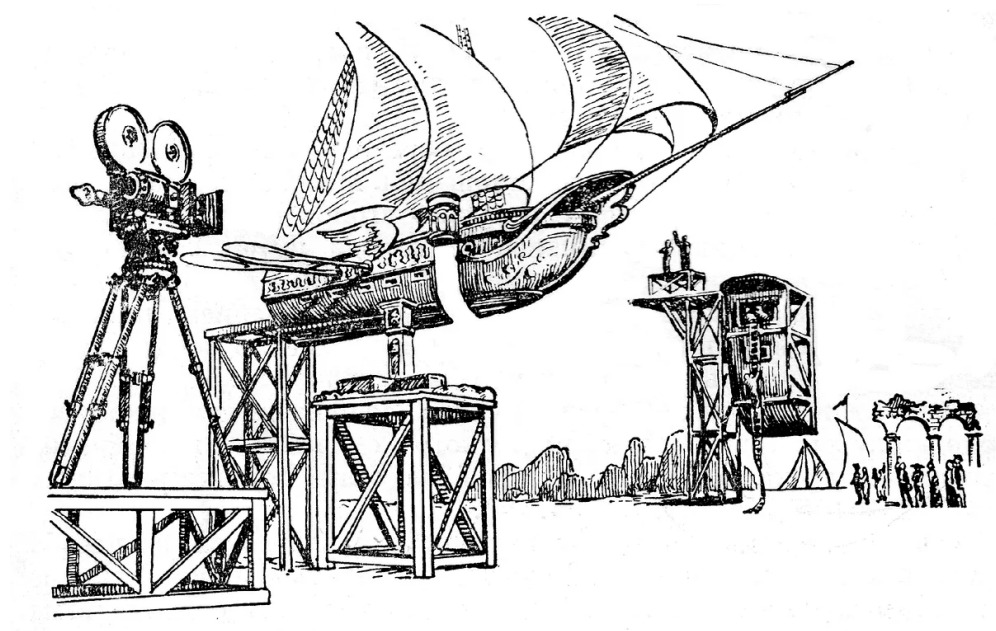
I cut out a small fragment from the film for one and a half minutes, so that you can enjoy watching how masterfully it is all done (Mosfilm does not allow you to embed video from U-Tuba on Zen).

Fragment from the film "The Golden Key"

Here is a movie on Yu-Tuba, a fragment starts at 1 hour 11 minutes 07 seconds:



And now about how it was filmed: a cutout was made in the model of the ship, and in the distance there was a cabin from which people came out. Prospectively, it was combined with the neckline.

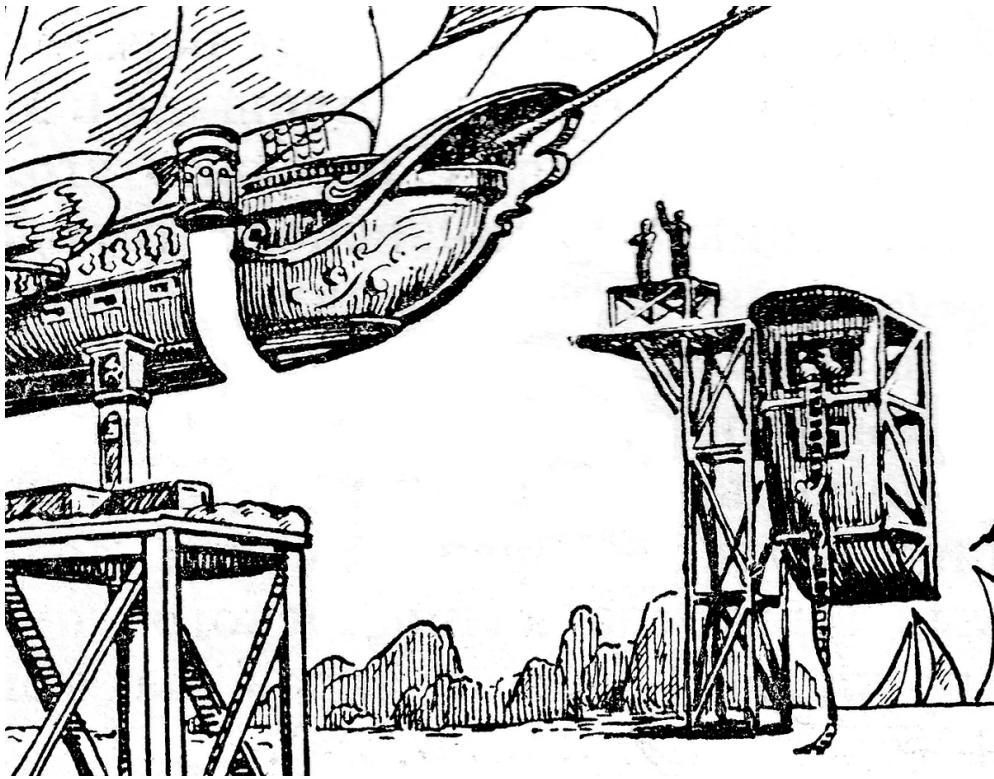


Shooting scheme.

Shooting scheme.

Of course, the artists did their best to make the real cabin the same in texture from the layout. And they succeeded.

In addition to the crew members descending the stairs, you can see two people waving their hands, who supposedly stand a little higher, at the side of the ship.



A piece of canvas was fixed behind them, supposedly a part of the sail.



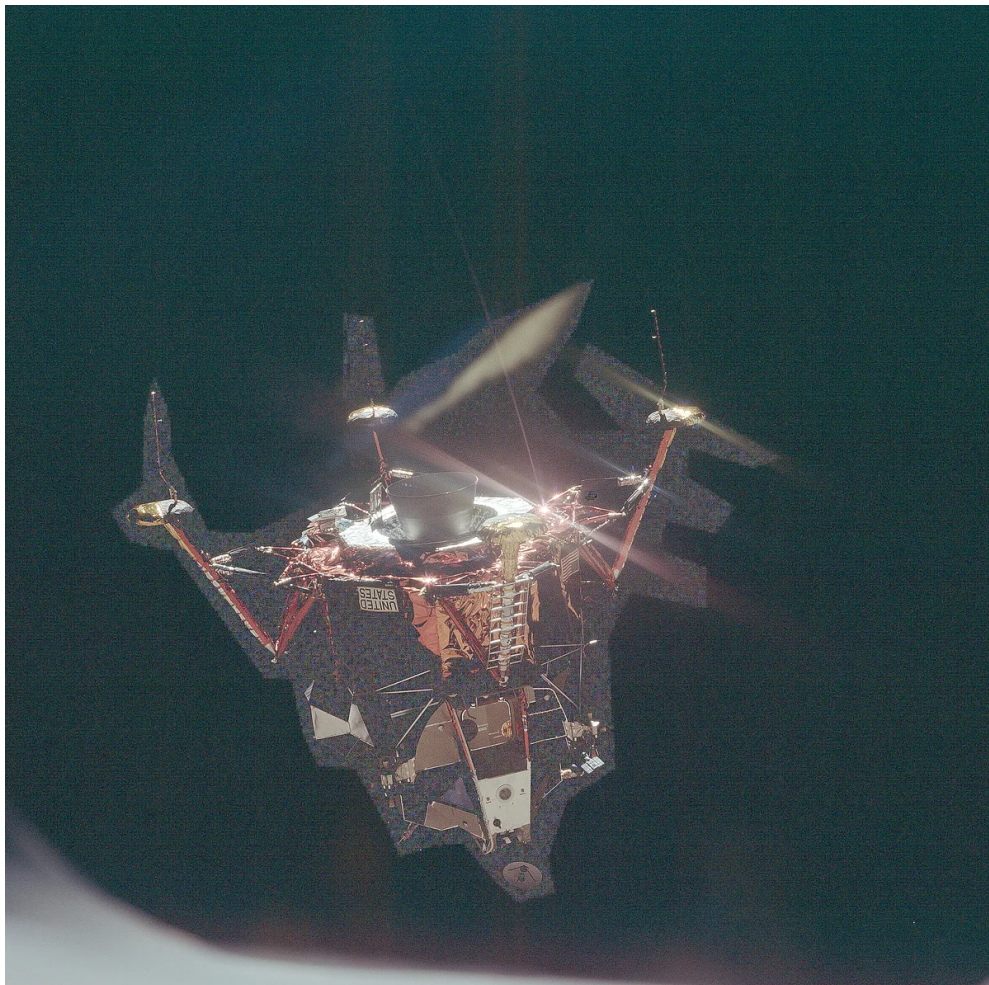
Fragment of a film frame

Fragment of a film frame

It is easy to guess that the fountain in the form of a stone column in the foreground is a prop. But it was needed in order to hide the farm (particable), on which the actors stood in the distance.

The principle of making such a combined frame is as follows. The part of the frame, the ship flying and hanging in the air, is a mock-up, but there is an element that has been replaced by a real object in the mock-up - an exit hatch and a rope ladder. **The dividing line "layout" - "real object" runs along the part of the ship.**

Now let's look at a snapshot from the Apollo 11 mission. The mask in the picture is the dividing line. And the dividing line runs along the object itself, along the lunar module. In this case, the probe that you see on the right is real in size, and the other two probes are small, they belong to the model, miniature.



Apparently, this shot was taken the very first. First, we exposed the "view from the window" frame. Then it was necessary to depict that the lunar module retired about 50 meters. Instead of a multi-ton module,

and even upside down, only a small part of the module was put into the frame, namely the probe. He was taken 50 meters away in order to understand what scale he would look like from that distance on a 250 mm lens. And then, using a trick machine, the image of the lunar module model was scaled to this probe so that the probe attachment point on the model coincided with the image of the real probe. That's the whole secret.

The article [66. Why does the blackness around the lunar module and beyond have different graininess?](#) I have already explained that the layout was filmed not on a wide 70-mm film, but on a narrow, 35 mm wide. The fact is that models, due to their small size, have to be shot at close range. If you shoot the layout, as NASA said in the caption to the image, with a lens with a focal length of 250 mm, part of the layout may go out of focus, since at such focal lengths a shallow depth of field (DOF) is obtained. Therefore, they take a smaller format, 35 mm film with a frame size of 24x24 mm, and, accordingly, a lens with a (approximately) 2.15 times smaller focal length, i.e. about 110-115 mm. This lens has the same field of view as a 250mm lens on 70mm film, but the depth of field is noticeably deeper.

One frame is needed to scale the layout and the real element of the lunar module. And then, when this ratio is determined, they take a photo of the entire layout as a whole, with all three probes, and rotate the picture left and right or shift it up and down, depending on the intention. That's the whole secret of how such combined surveys are done and the answer to the question of how the official frames of the lunar module undocking were received. They were obtained by combining a photograph of a toy model (which was 6 or 8 times smaller than the real one) and a photograph of a real porthole.

And now, I hope, it is clear that the similarities between the magic flying ship from the movie "Golden Key" and the flying lunar module from the mission "Apollo 11" are all the models shot by the masters of cinema.

P.S.



Preparation of a composite shot for the film "War and Peace" (1965-1967)

Preparation of a composite shot for the film "War and Peace" (1965-1967)

*

Cameraman L. Konovalov was with you. Until next time!



With the master of Russian cinema, cameraman V. Yusov (right), we are conducting a master class in France with film school students.

With the master of Russian cinema, cameraman V. Yusov (right), we are conducting a master class in France with film school students.